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IN THE MAGAZINES

The February magazines were especially prolific in notable articles on art. In the *Century* was published an article by Joseph and Elizabeth Pennell on "Whistler as a Decorator" from which, if space would permit, we should like to quote at length, so full was it of significant facts. Curiously enough this side of Whistler's genius has heretofore escaped remark, though in this field more than any other he has exerted powerful influence. We believe that his biographers do not claim too much for Whistler when they say that he revolutionized the designing of frames, the arrangement of exhibitions, the interior decoration of houses. Furthermore, an excellent comparison is made between the influence of Whistler and that of William Morris showing that whereas the former maintained that art had nothing to do with the people and tried to escape the people he made it possible for the people to follow him as the latter did not. It was, as the Pennells say, "from the houses of the many and not the castles of the few that Whistler's theory of decoration sprang."

The *Scribner's* for February contained an engaging and very knowing article on "The New Washington" by Montgomery Schuyler, delightfully illustrated by E. C. Peixotto, and a short description by William Walton of two decorations in the Hudson County Court House, recently completed by F. D. Millet. In the *Outlook* appeared an interview, reported by Walter Pach, with John W. Alexander on "Art and the Average Man." In the *Architectural Record* there were three articles of special note: an account of the Seattle Plan, which rivals the plan of Chicago in importance and magnitude, written by Charles Mulford Robinson, who is himself a city planner; an article on "European Versus American Color Windows," a defense for American glass and American designers, by Joseph Lauber; and a description of four early American churches, North and Center Churches, New Haven, and Christ and Pohick

Churches, Virginia, by Aymar Embury II. The *International Studio* published as a leading article a description by George Leland Hunter of "Tapestries at the Metropolitan Museum" which it followed with articles on Sir Alfred East's water colors, Charles Cottet's paintings of Breton peasants, Lester G. Hornby's etchings and other works. Most notable of all, however, was, perhaps, an article on "The Teaching of Design in the Prague Arts and Crafts School," which was full of practical suggestion for Arts and Crafts Schools in this country. *Landscape Architecture* contained interesting and practical articles on "Co-operation Between Architects and Landscape Architects" by Frederick Law Olmsted, on "Playground Design" by Charles Downing Lay, and on "The Basis of German City Planning as exemplified by the Dusseldorf Plan" by John Nolen. These were articles for the layman as well as the professional city planner. *The Print Collector's Quarterly* gains in thickness as well as interest with each issue. In its first 1912 issue are found articles on Auguste Lepere by Elisabeth Luther Cary, on Charles Jacques by Robert Wickenden, and on Herman A. Webster by Martin Hardie, each accompanied by numerous illustrations.

The January number of *L'Art et les Artistes*, Paris, contained the third installment of Léonce Bénédict's history of French painting—a valuable contribution to the record of art.

BOOK REVIEWS

THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE. A History of the Evolution of the Arts of Building, Decoration and Garden Design Under Classical Influence from 1495 to 1830. By W. H. Ward, M. A. Charles Scribner's Sons, New York, Publishers. Two Volumes. Price \$12.00 net.

Heretofore the student of architecture desiring information concerning the Renaissance style in France has been obliged to fall back upon monographs dealing with special phases of style,